

SACRED DANCE GUILD JOURNAL

WINTER 2000

VOLUME 42, NUMBER 2

"WEAVING WEBS OF LIGHT"

Sacred Dance Guild Festival 2000

August 6-11, 2000

Carleton University, Ottawa, Canada

As we move toward the dawn of a new millennium, the Northern Lights of Canada have been dancing on the edge of our dreams weaving webs of creation as we ponder, pray and plan for your arrival. We reach out to you – old friends and new – to join us at Festival 2000 where together we will delight in an incredible array of dance forms, expressive arts, cognitive and kinetic approaches to movement and cultural diversity and awaken to the creation reflected in all.

Our logo uses a transformed Celtic knot, which symbolizes the continuity of life, a journey to one's spiritual center and a pathway to the sacred. It shows four dancers, each part of an unbroken thread, coming from the four corners of creation to the center, the Divine source, the circle of light.

August 2000 – a time to stretch and expand with the Sacred Dance Guild

as we journey to a new country and new experiences. The response to our Call for Presenters was overwhelming! From Canada and the States, we have spun an eclectic and exciting faculty of major presenters including:

Carla DeSola

Our sacred dance pioneer, whose name is interwoven with the rebirth of liturgical dance, Carla DeSola teaches ecumenically and choreographs, performs and leads workshops throughout the United States and abroad. A graduate of Juilliard, she is the author of numerous articles, books and videos on sacred dance and currently lives in Berkeley, California. At Festival 2000, Carla's workshop will explore the daily visions of Weaving Webs of Light.

Alexandra Caverly Lowery & Meg Jordan

With a background in classical ballet, Alexandra Caverly is a former Associate and now Adjunct Professor of Dance at York University. She holds master of divinity and of theology from Trinity College, Toronto and for the past twenty-five years has danced liturgies and provided leadership at theological conferences, retreats and movement workshops across North America. In her private practice in both counseling and spiritual direction she has body focus and is committed to honoring and empowering the ongoing story in all dimensions of creation.

Weaving Webs of Light



*Sacred Dance Guild Festival 2000
Ottawa, Canada*

Meg Jordan, M.Div is a performance artist and workshop facilitator dedicated to exploring the limits of sound and movement to enable others to find expression for that which is deeper and fuller than words alone can say. With a background in theatre, dance, storytelling, music and theology, Meg is currently very active within the ecumenical community as a leader in worship, spirituality and religious education. Alexandra and Meg's workshop titled "The Body's Voice in All the Earth" will appeal to all ages and abilities. Participants will explore movement and sound using the prophetic nature of dance for our time to create a liturgy of the grand and tender moments of the coming forth of the universe.



Alexandra Caverly Lowery & Meg Jordan



Covenant Life Ministries Dance Ministry, Lisa Attles, Director. Guest participants of the Northern New Jersey Sacred Dance Guild "Best Works For God" on Sunday, June 27, 1999.



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EDITORIAL

It's that time of year again. It comes each year about the same time. And yet, each year it is different. I feel that is because of God's people – us! We do not remain the same! For me, this year has been preparations for the celebration of our church's centennial. Rethinking what our ancestors had to do to reflect, remember, renew and then do something about it. Our music/liturgical director, Roger Petrich arranged a great opening with the 150th Psalm. It included speaking, singing, instruments and dance. Thus we are busy preparing for a delightful year!

This issue is great not only with our Theme material but also the introduction to the coming Festival in Canada. And, thanks to you SDG readers, we have several suggestions for our SDG IDEA CORNER.

Note that we have a new address for Mary Jane Wolbers, our Archivist: Box 5102, Harwich, Massachusetts 02645. Note that the SDG Directory will be coming out in January as a separate publication! Also expect something special from our new SDG President.

The Spring Issue of the *Journal* will feature articles on Festival 2000 and **YOUR ARTICLES FOR THE SDG IDEA CORNER!**

Please continue to send your news, as well as dates for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, Illinois 62901, and your news from regions and chapters to Director of Regions and Chapters, Denise J. Dovell, 947 Mt. Rose St., Reno, NV 80509. The deadlines are August 15, November 15, and March 15.

CORRECTION

From Kathryn Mihelick, Artistic Director, Leaven Dance Company: The copy of my little prayer for "Inside Out and Upside Down" omitted a phrase and sentence and altered a word that changes the meaning and understanding of it. Following is the prayer with the omitted text and corrected words in parentheses:

Lord, let us not regret the past, nor fear the future. Help us to flow with the changes in a way that will reflect (Your) spirit throughout the world and on the web. Give us eyes to see and ears to hear in whatever new ways are necessary (to heal the world through your loves. Let us live in this moment, for You are) here. (Your) name is "I am," not "I was" or "I will be." Let us keep this moment ongoing and forever sacred. Amen!

LETTERS TO THE EDITOR

From Margaret Taylor Doane:

I have just read in the SDG minutes of the July 14, 1999 meeting that you, Toni', our editor, have been keeping us all in touch with each other, as well as reporting current SDG activities, as well as sharing the wisdom, insights and visions of our SDG members – for 27 years!

That is a record for any editor and especially for the "conglomerate" of Sacred Dancers who read your publications.

More than any other leader in our SDG history you have been the one who has steadily kept us inspired, sharing and growing.

We all feel this way about you and your dedicated work.

With love,

P.S. I had edited the *SDG Newsletter* for several years before you and I know about its complexity and its importance. You are amazing!

From Mary Jane Wolbers:

Opportunities to see the work of Dr. Karen Clemente, her company, Sacred Ways, and her Eastern College Sacred Dance Group are always rewarding. I was privileged to see two programs pooling all these talents within recent months, and the memories remain vivid, as always. The earlier concert included a work on "Stations of the Cross" and one by an all-male ensemble. Sacred Ways performed "Grief and Loss," a sensory experience of the highest order. The recent concert on October 29, 1999 again at Eastern College – celebrated the Sacred Dance Group's Decade of Dance. Works from former concerts were shown by students and alumni and Sacred Ways. The use of live accompaniment by accomplished musicians was impressive and varied – piano, flutes, harp and the group Animus. Again, the works by Clemente and members of the Sacred Ways Company were deeply moving and captured the real essence of sacred dance.

How fortunate, those who dance at Eastern College to be guided by a mentor like Karen Clemente, and we in the Guild to have her as an active, productive member!

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SACRED DANCE GUILD WEB-SITE:

www.sacreddanceguild.org

SPIRITUAL DANCES FROM AROUND THE WORLD

Dancing Outside The Lines

by Denise Dovell

In the dawn of man, humans danced to the Creator of all things. According to many dance historians, dance may have been the first art form of man. But through out the history of western culture, dance has frequently been the last art form to be impacted by and to impact the trends of philosophical and scientific thought. And so I find it still today.

As a representative of the Sacred Dance Guild, I traveled to Mexico City in October, then took a two hour bus ride to Puebla, Mexico to attend the 4th International Congress of the Americas. I wandered the Aztec style campus of the University of the Americas where the people gathered for the Congress. The Congress is put on, in part by the Popular Culture Association/American Culture Association, which encourage scholarly discussion of popular culture and makes available diverse bibliographical, research, and teaching aids for historians, history teachers of graduate and undergraduate students, and the broad intellectual community.

While attending panels in English and Spanish, I was struck by the number of students that attended. Professors and students discussed openly topics on attitudes about gender, gay issues, film, the third world, language, government, and food. This was the first year that performance was a category of papers and presentations, the specific area: postcolonial Native Americans and performance.

During the '99 Congress, I presented my paper, "Dancing Toward My Wolf: An Act of Social Reconciliation," along with papers on Native American literature, pow wows, and the portrayal of the American Indian ideology in film and contemporary culture. I felt a little like I was dancing outside the lines. This was not the dance world or the sacred dance world; but a gathering of academia. As I shared my personal experience of dancing to heal an ancient wound in word and video, I was moved by the supportive looks from my audience. I ended by revealing my goal to continue this social justice work with groups of people who need to move through this type of healing. I was told by an attendee, "This is the kind of work that needs to be done today."

I have put together a course outline for using movement, journaling, altar making, and other arts in social reconciliation. I will be using this outline in work with groups of people interested in healing the wounds

they carry through the generations. Any group interested in this type of group work can call Denise at 775-324-1082. For copies of the paper: "Dancing Toward My Wolf: An Act of Social Reconciliation", write to Denis Dovell, 947 Mt. Rose St., Reno, NV 89509. Also available is "Dancing Toward

Universal Truth in Diverse Dances

by Jeannine Bunyan

In my travels, I have been fortunate to view dances from various cultures. Usually these were presented in an "entertainment" setting. Yet if one were willing to search beneath the surface, it was possible to see "sacred" roots in every dance. My overwhelming reaction toward my fellow tourists was one of pity, for they saw merely a colorful display of quaint customs. What they had failed to see was, that we had received privileged glimpses of actual worship experiences.

In Australia the aborigines still dance their traditional creation story of Dream Time accompanied by the didgeridoo.

In New Zealand, the Maori dance their story of when the Supreme God LO came over the land of the Long White Cloud and breathed life into the first woman.

In Bali, we were told of the necessity of the dancer to properly prepare one's spirit by uniting with Creation, before being able to "Dance on Fire" without burning the feet.

In China, I saw citizens carrying the "Still Point Within" while doing their T'ai Chi exercises in a busy hotel lobby, or shopping mall.

In Germany the Maypole dance announces spring by supplication for a bountiful crop. The Oktoberfest is a thankful celebration for that harvest.

In South America where Argentina, Brazil and Paraguay converge in the awesome thundering Iguassu Falls, the dances demonstrate the great power yet liquidity of the forces of nature.

In Hawai'i there is deep respect for its geographical position surrounded by water, and the mystical power of volcanoes. These forces appear in their dances where the swaying hips suggest movement of ocean waves, while undulating hands tell stories from ancient times.

At home in California I recall the Hopi Indian who introduced his dance by tell-

ing the ancient story of one who was looking for a suitable gift to offer to the Great Spirit. After considering his drum, rattle, horse, bow and arrow, he gained insight into knowing that the only true gift was himself—"The Hopi gives the Hopi."

As I survey my travels, I ask, "What common theme emerges in the dances of these cultures?" It occurs to me that they express a simple appreciation of wonder in God's creation, with a keen sense of what place each person occupies in the One grand scheme. I question if perhaps we, in our sophisticated western technological culture, have lost sight of this wonder? One Creator +one Earth +one People, is the universal truth which is celebrated in diverse dances.



"Deo Grasius" from a Ceremony of Carols (L to R) Sharon Werty, Stephen Johnson, Sylvia Souman

Photo by Russ Flint

United As One

by Stella Shizuka Matsuda

What is the spirit of sacred dancers and of the Sacred Dance Guild? I hear some people say, they don't join the Guild because the Guild really has nothing to offer them (especially if one is an advanced or professional dancer). But is it about "what can I get?" I really don't think so....It's more about "what can I give?" It's about being supportive to other sacred dancers and companies, of wanting to go forward in faith together, of praying for each other, of being aware of what others are doing not only in your area but across the nation and around the world. It's about joining hands together and being one, one company of dancers, dancing for God.

Although I was a professional dancer and college dance teacher, why did I join the Guild in 1976? Because of the love, caring and sharing that I received from other

sacred dancers. There was not the competition that one may feel in the secular dance world. People like Carla DeSola, Carol Kurgis and her company, who willingly shared, helped and encouraged me to begin my own group. I remember meeting Elizabeth Kilbourne at a workshop we both took and becoming friends because we shared a love of dance and a love of God. Sacred dance is about meeting people from various parts of the country, like Elsie Keefe, Kay Troxell, Sue Kitchen, Evelyn Okamoto and Elaine Friedrich, to mention just a few, who came into my life and into my dancing heart.

There are people like Susan Cole and Rosalie Branigan who hardly knew me, yet recommended me to teach at sacred dance workshops and conventions. These friendships grew through the years, even if we

only saw each other just once or perhaps only a few times. I feel blessed to be able to give back and share with others at various retreats and workshops.

This last month, the *Miriam Dancers*, a group of dancers from Northern California traveled over 300 miles to attend our (*Alleluia Dance Theater*) weekend retreat in the Southern California community of Santa Barbara. (This was the third time they attended). They are wonderful, beautiful and talented dancers who came not only to learn but also to share what they have. We were all blessed by their spirit of love and openness. I thought, "Shouldn't this be the spirit that exists between all sacred dancers?" It's not about "what can I get?," it's about just being united, and letting our spirits soar as we dance our praises to God.

God Loves All In The East And West

From Children Dancing Their Spiritual Challenges

by Margaret Taylor-Doane

The lyrics of "In Christ There Is No East and West" by John Oxenham have been adapted by both Grace Moore and Ruth Duck in recent years. Because it is important for children (8-12 year olds) to grasp its important message and to dramatize it as a circle-dance of love, I offer some simplifications for use with children and with all ages:

1) God loves all in the East and West/
And those in the South and North/As
one great human family/Throughout
this whole wide earth.

2) Join hands then peoples of all
faiths/Whate'er your race may be;/
All children of the living God/Are
surely kin to me.

3) As friends now greet both East and
West/As friends greet South and
North/And share our fellowship of
love/Throughout this whole wide
earth.

This is a great hymn of caring love of all in any culture, faith, or race because it is based on Christ's all-encompassing love. Although it is described in my previous books: *Dramatic Dance with Children and Hymns in Action*, here I suggest a simpler way for children.

Stanza 1 remains about the same. Children stand in a circle and number off: 1,2,1,2, around the circle. (Or a strip of crepe paper can be pinned on the younger children with alternate colors of blue or yellow.)

Each "1" turns to the right; each "2" turns to the left. They extend right hands and now are ready for a "grand chain" of greeting as they progress to the next person with left hands touching, etc.

Stanza 2 Join hands then peoples of all faiths whate'er your race may be - Everyone faces center and joins the hands of those on either side and circle to the right during these lines.

All children of the living God - The "1s" release the joined hands, take a step forward and then join hands with other "ones." They lift their joined hands as they sing "the living God."

At the same time as hands are released, the "2s" join hands with the other "2s" forming an outer circle.

Are surely kin to me - The "2s" still holding hands duck under the high held arms of the "1s" who now lower their arms behind the "2s". With hands still joined a circle of friendship has been inter-woven!

In the 1965 proclamation of Pope Paul

VI, he said that the Church rejects nothing that is true and holy in non-Christian religions and calls us to love all as brothers and sisters. Because we know that we are all children of one Creator, we can include all people as our "kin"; and so we are ready to sing the last stanza with greetings to all as "friends."

Stanza 3 As friends now greet both East and West - Remain with arms interwoven and all sway to the right, smiling at others.

As friends greet South and North - All sway to the left, smiling at each other.

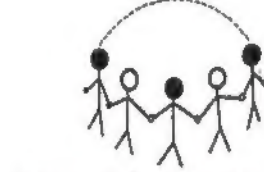
And share this fellowship of love - Everyone releases the clasped hands, lowers the arms and as the arms are close to the thigh, turns around to face outward.

Throughout this whole wide earth - Everyone takes two steps outward and thrusts the arms in a forward reach to all outside their circle with a smile and this caring gesture of sharing love.

If the group presents this hymn in a church service, these last two lines may be repeated as the children move down to their seats in front rows, or possibly walk down the aisles, smiling at all of the seated congregation. Hymns of Christian love become alive with mutual smiling.



God loves all in the East and West.



Join hands then peoples of all faiths
Whate'er your race may be.



All children of the Living God Are surely kin to me.



"WEAVING WEBS OF LIGHT"

Scared Dance Guild Festival 2000

Continued from page 1

Anjali (Anne-Marie Gaston)

Anjali is an internationally recognized dancer, choreographer, teacher, lecturer, author and photographer who holds a doctorate in the Sociology of Arts from Oxford University. Anjali's work provides a unique combination of traditional and innovative choreography, woven around unusual, provocative and thought-provoking themes. Her Festival 2000 workshop "Weaving Spiritual Strands" threads Indian Temple dance technique and contemporary music to create a rich tapestry embracing Eastern and Western approaches to the divine.

Antonio Francesco

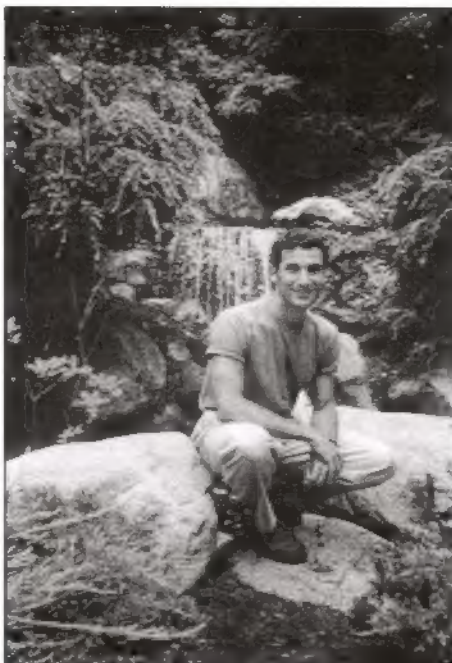
Antonio Francesco, dancer, sculptor and ceremonial artist, studied at Juilliard and earned his MFA from the University of Michigan. He has toured internationally and for two years directed dance and village-theatre in Senegal, West Africa. Antonio brings "Sacred Legacy - Life Stories in Motion" to Festival 2000 where participants will use improvised movement, dance and journaling to rediscover personal legends and connect with others to weave Webs of Light and life.

Sharon Breckenridge

Sharon is a sacred dancer and a basket weaver. She has taught "Movement as Prayer" at the Ontario Liturgical Conference Summer School for Musicians in



Sharon Breckenridge



Antonio Francesco

Toronto for eight years and has taught basket weaving from her private studio in Thunder Bay for seven years. During her workshop at Festival 2000 "Interweaving the Sacredness of Dance and Basket Making" participants will create and weave their own basket representing their unfolding journey and will then express that creation through dance.

Zab Maboungou

Zab Maboungou, of Franco-Congolese origin, is a pioneer of African Dance in Canada. She is not only a choreographer and dancer, but also a writer, composer and professor of philosophy. Her exploration of the poetics of rhythm has allowed her to express an outlook "on how we stand in the world." Her choreographies are incessant voyages into a universe of movement where rhythm links the physical and the intellect providing a landscape for the soul. She has performed worldwide including a premiere of her solo "Reverdanse" at the Lincoln Center, in New York City and the American premier of her latest work "Incantation" at the John F. Kennedy Center for the Performing Arts in Washington, D.C. Zab, with drummers Paul Miller and Domenic Donkor, will facilitate a Festival 2000 workshop, the "Rhythmics of Breathing" using her unique teaching method, the rhythmic channelling of the breath, to initiate movement and incorporate the rhythms and movements of the Congo.

Margie Gillis

Margie Gillis, an internationally acclaimed solo dance artist, has been named a Canadian Cultural Ambassador and appointed to the Order of Canada. Her emotionally charged gestures and supreme storytelling abilities have left an indelible impression on dance audiences around the world. She has appeared with the Paul Taylor Company, Les Grands Ballets Canadiens, Momix and collaborated with Paola Styron, Robert LaFrosse, Robert Faust, James Kudelka and others. Margie has been the subject of numerous television specials and documentaries and won a Gemini Award for "Margie Gillis; Wild Hearts in Strange Times." "Completing the Circle" is the theme of her Festival 2000 Workshop where participants will explore and transform the body's wisdom to express, manifest and communicate the miracle and beauty that moves through us.

Early morning

Our dream includes something for everyone. For those early morning folk, your days can begin as the sun rises. Join the "Walking Weavers" and journey each morning to a new destination - stroll along/ across the locks of the picturesque and peaceful Rideau Canal, pass the magnificent Hogs Back Falls, find a hidden sanctuary on campus - a multitude of discoveries. Or start your day with early morning contemporary dance technique: Pilates, Body Mind Centering, yoga, butoh, Bartineff, labyrinth walks, and on and on.



Zab Maboungou

"WEAVING WEBS OF LIGHT"

Scared Dance Guild Festival 2000



Margie Gillis

After and/or during our lunch times, we are planning to weave together our experiences with:

*Focussed discussion groups (topics to include dance choirs for children & adults, what do I wear?, etc.)

*Lectures by renowned speakers (topics to include choreography, dance history, the mythology of sacred dance)

Afternoon workshops

Our afternoon workshops are also following our theme of Weaving Webs of light. There are so many aspects to incorporate and our afternoons will fill you with well- rounded options of technique and the experiential; and, (in the spirit of free trade!) presenters from both south and north of the border, new and renewed! Some of the presenters/topics are:

*Sacred Dance of Grace – Weaving Grace into Everyday Life (Holly Burn Crane & Anne Pittman)

*Light you are – Interplaying with the Light (Judith Reischman)

*Dancing Toward the Light – Modern Dance Technique (Rebecca Wright Phillips)

*Weaving the Ancient with the Contemporary (Karen Josephson)

*Movement Choir (Christina Edwards Ronning)

*Nia – A Spiritual Dance Workout (Martha Randall & Gary Diggins)

*Alienation to Reconciliation – Web of Relationships (Sylvia Bryant)

*We are Called (Maureen Shea)

*Weaving Strands of Calm Energy (Barbara Billey)

*The Spirit of the Shakuhachi (Debbie Danbrook)

*Passion – working with Pain (suffering bonds us –weaving us together) (Megan Johnston)

*Dancing the Chakras (Denise Dovall)

Sharing, the weavers gallery and faculty concert

All of these at Festival 2000 - Traditional Sharing times in the intimate setting of the Faculty Club, a spectacular Concert with our Main Presenters and, new this year "The Weavers' Gallery" – a special evening of sharing and feedback at the Alumni Theatre with offerings of works and works in progress by some afternoon workshop presenters and special guests.

Watch for registration brochure with details including the Monday Night Ottawa Valley Corn roast and Concert with Mr. Canada, Wayne Rostad, and friends. Take the opportunity to visit and explore Canada's capital; and more. For on-line in-



Anjali (Anne-Marie Gaston)

Weaving Webs of Light



*Sacred Dance Guild Festival 2000
Ottawa, Canada*

formation visit the web-sites at <http://www.capfan.ca> and <http://www.ottawa.kiosk.com>. For information on Ottawa and for information on Carleton University, visit <http://www.carleton.ca>. If you'd like help in planning our Ottawa Pre- or Post-Festival Time, or assistance in finding things to do for fellow travellers not attending the Festival, contact Barbara Eade at 613-829-7060 or e-mail barbara.eade@cdott.com

Start making plans NOW! We have had tremendous interest in this Festival, but we can only accommodate 250 dancing bodies! Registration brochures should be out in early February. Please register early if you don't want to miss this wonderful experience. We will send registration forms to SDG members first and three weeks later will send to all others on our ever-growing mailing list. If you have any questions, comments, suggestions, concerns or have names or organizations to add to our mailing list, please contact either of the co-choreographers:

Wendy Morrell, 2931 Ahearn Avenue,
Ottawa, Ontario K2B 7A2 613-726-1375
wendy.morrell@sympatico.ca

Ruth Richardson, 34 Longwood
Avenue, Nepean, Ontario, K2H 6G4
613-828-2155 bcuc@storm.ca

August 6-11, 2000

**Carleton University
Ottawa, Canada**

"DANCES OF CELEBRATION"

Publication of Thimey Book

by Sally H. Moravitz

The Erika Thimey Dance & Theater Company presented a program of music and dance in honor of the publication of Erika Thimey's biography in Laurel, Maryland at Oatlands Presbyterian Church on October 24. This celebration was an outpouring of love through music, readings and dance. The ETC dancers were: Stephen Johnson, Josephine Nicholson, Sylvia Soumah and Sharon Werth. Sid and Carol Dunn played flute and guitar with Sharon Starling as vocalist. Sally Carlson Crowell was director and mistress of ceremony with the Rev. Paul Anderson of the Oatlands Church, participating as reader and dancer with the "Celebration Choir Dancers."

Members of ETC performed excerpts from Erika's "Ceremony of Carols" by Benjamin Britten and "A Day for Dancing" a Christmas Cantata, written for dance, by Lloyd Pfausch. Erika's "A Dance of Thanksgiving" to "Holy, Holy, Holy" was performed before intermission by the ETC dancers and the processional at the end had members of the "Celebration Dancers" bringing in items for the Prince Georges County food bank. Five members of the Potomac Chapter: Elaine Diggs, Frances Eargle, Sally Moravitz, Joicele Nordwall, and Mary Ann Vineyard were "Celebration Dancers."

The second part of the program started with Rev. Anderson reading from Psalm 100, "Make a Joyful Noise." Then the ETC did "A Noisy Hello Percussion Parade" from the Children Theater's productions. To prepare for the final tribute there was "A Celebration Dance." During this perfor-



Erika Thimey with (clockwise 1 to R) Sally Moravitz, Elaine Diggs, Mary Ann Vineyard, Frances Eargle

mance, the ETC members moved out into the audience and gave candles to the "Celebration Dancers," numbering over 30 for this piece. We all gleefully danced with our unlit candles, to return a few readings and a dance later, processing with the lit candles to "A Dance of Gifts." Crossing and turning, lifting and swaying with a final circle unwinding onto the stage to face ERIKA!!! the final movement tribute.

What a reunion it was for us. Some had not danced together for twenty-five

years. Teas and being audience together is not like dancing for a beloved director and teacher. We have received permission to share the processional part of Erika's choreography "The Dance of Thanksgiving."

Erika will be 90 on March 12, 2000. If you would like to communicate with her at that time, she has a new mailing address. She has not moved but has the mail delivered to her house. The address is: Erika Thimey, 12514 Bradbury Avenue, Smithburg, MD 21783.

Sacred Dance Guild Scholarships

It is time to apply for scholarships for the Sacred Dance Guild Festival 2000. Scholarships are available to help SDG members attend the "Weaving Webs of Light" Festival in Ottawa, Canada. Although funds are growing, they are still somewhat limited; however, we will be able to help a few members get to the Festival.

Send your application, containing information noted below, and postmarked by **MARCH 1, 2000** to: Sharon Breckenridge, 335 Lansing Street, Thunder Bay, Ontario, Canada P7C 5B2.

Sacred Dance Guild Scholarship Application

Any member of the Sacred Dance Guild is eligible to apply for a tuition scholarship for Festival 2000. It is important that the awards benefit not only the recipient but also those with whom the recipient is involved on a local, regional, national or international level. Scholarships may also be awarded to an individual in recognition of contributions currently being made to sacred dance.

Recipients of scholarships will be expected to assist with various tasks at some time during the Festival.

Send your name, complete address and phone number along with the following information. **ALL** of the following must be included for application to be considered:

1. Describe your current activities in sacred dance.
2. List briefly any training you have had pertinent to your work in dance and worship.
3. How do you think you will benefit from attending this Festival?
4. How would you plan to share your experience at the Festival in your local or regional area?
5. Will you be able to attend the Festival whether or not you receive a scholarship?
6. What is your current involvement with the Sacred Dance Guild?

SACRED DANCE GUILD PROFILES

Jeanette Sawaya: Teaching of the Master

by Rebecca Wright Phillips

Not only is Jeanette Sawaya a master teacher but is one who teaches of the Master as she brings her students towards light and truth. Jeanette was recently selected as the National Dance Educator of the Year by the AAHPERD (American Alliance for Health, Physical Education, Recreation, and Dance), and previously as both the Utah and the Southwest District Dance Educator of the year for her excellence in teaching over the past 15 years at Judge Memorial High School in Salt Lake City, Utah. A beautiful dancer, herself, she holds a dance degree from Utah State University. She continues her study with Repertory Dance Theatre and Ririe-Woodbury dance company workshops as well as attending and presenting at conferences such as daCi and NDA. She has brought dance into the Masses and prayer services at Judge and has infused the students and the community with a deeper understanding of movement as prayer.

Jeanette teaches a full load of dance courses each day. Here is where her real

Christian service is seen as she works with students of all levels and abilities to encourage them to become closer to God, to develop integrity and generosity, and to generate a community based on commitment and caring. They delve into the creative process as well as develop technical skill. Christian values inform each Spring Dance Concert with recent themes such as human rights, heroes of our times, the environment, and key icons of the last millennium. Dancers explore each year's theme in depth, improving their understanding of the world, examining their personal convictions, and discovering connections with academic areas. After attending her concert on Human Rights, "Awakenings," Mr. Drew Browning, a member of the Dance Arts Advisory Panel for Utah Arts Council, wrote: "Most of all, I came away from the performance feeling a renewed sense of hope; for young people to demonstrate such a commitment to the noble principles embodied in 'Awakenings' reassures me that there are those with

whom the future of humankind can be entrusted."

As the Master taught with love, so does Jeanette. Her personal teaching philosophy reads, "I believe that finding the potential in each person is a process of guided discovery. I allow students the right to make mistakes and discover the questions, not just the answers. I believe that a classroom must create an environment rooted in Christian values, and create the space in which students may be transformed into useful, loving human beings." This is evidenced by the spirit with which her students dance and create.

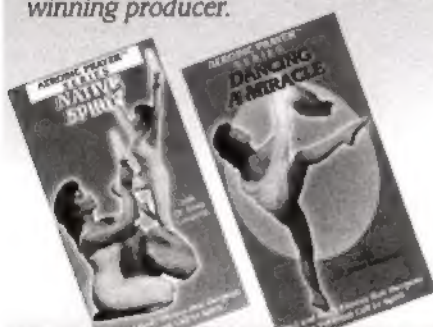
Continually invested in service and committed to sacred dance, Jeanette was the Co-Chair of the Sacred Dance Guild Festival in Salt Lake City in '98 and is the current Program Director for the Guild. She continues to teach, learn and share her beautiful dancing and her beautiful spirit with her students, her community, and all of us.

Aerobic Prayer™ VIDEO SERIES

with SDG member Dr. Irene Lamberti

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Flow effortlessly in ancient patterns that are easy-to-learn, yet surprising aerobic. Increase your strength, endurance and flexibility with movements based on the sacred dance of many cultures including African, Native American, Polynesian, Tai chi, Yoga and more—with Dr. Irene Lamberti, fitness specialist, author and award-winning producer.



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Come dance the song of your soul!

Expressive Torah

by Teresa Benzwie, Ed. D., L.C.S.W. (Ed. D. In dance and M.S.S. In social work)

I Samuel: Chapter 16

The first book of Samuel, Chapter 16 tells us about how God came to Samuel with the job of selecting the next king of the Hebrew nation from among Jesse's sons. Samuel was also known as Shmuel, which means God Heard (or one who hears God). Shmuel was a prophet. It seems that God chooses the king by revealing that mission to a *navi* (prophet). At this time Saul, who was the first king of the Hebrew nation was still reigning, but had many problems. God instructed Shmuel to find the one who would replace King Saul. Shmuel was also given to understand that he would know the right person when he was presented.

When Shmuel saw Jesse's oldest son Eliab, he thought he must be the new chosen king, but God said no. Shmuel was surprised as Eliab was the eldest and very beautiful. God said, "Pay no attention to his appearance or his stature, for I have rejected him. For not as man sees (does the Lord see); man sees only what is visible, but the Lord sees into the heart." **On this we based our bibliodrama.** Shmuel went through all the sons, boy by boy all the way down. The answer kept being no for all of them. Shmuel asked, "Are these all the boys you have?" Jesse answered, "There is still the youngest; he is tending the flock." His name was David, which means beloved. When David came in, God chose him. He was the one.

God had Shmuel anoint David in the presence of his brothers by pouring oil over his head, as oil is a symbol of divine light. David was a special young boy of maybe 10 years. He had special talents. He played the lyre while he tended the flock and his music had become healing.

David was a kind and gentle boy who treated his flock lovingly. He was also strong and fierce and skilled in using a sling shot to protect his sheep from predators. You will hear more about David and his sling shot at another time when he fights the giant, Goliath.

I am now going to ask you to feel that part of you that is God. Each of you in turn will say, "I am God."

Warm up

Name with Gesture - Say your name and a gesture of how you feel at this moment. The rest of us will mirror that back to you immediately. For example:

I am Toby and I feel (movement). The rest of the group will say: *She is Toby and she feels (do her movement).*

This may be expanded to full body movement using the space in the room with just saying our name and movement, with the rest of the class mirroring that movement. Since we will be moving around the room, there won't be any order to when the next person will go. It will become spontaneous and everyone will know when it is appropriate to take a turn.

Sharing

Come back into a sitting circle and we will now take turns talking about ourselves for a minute or two. Share what is going on in your life at this time or what is meaningful to you now.

With God's eyes

Now the rest of us will look beneath the words to the essence of the person with the eyes of God. See beyond the words, beyond the superficial. Let us say: (Use person's name) *Ruth, I am God and I see _____ in you.*

Each person will have a turn to share something of themselves and then get feedback from all of us seeing with God's eyes.

Now take in a deep breath. Take in all that God has shared with you about yourself. Everyone can take in the deep breath with you. Let the breath go throughout your whole body. Really feel it. We will sit in silence for a moment so that Janet may take in what was just said about her. (Soft flute music may play during this time as the person who was just seen with the eyes of God takes in what was said.

Someone can write all the words spoken from God describing each person on a large chart and this will be taped around the room to be taken home at the end.

Movement

Each person will stand in the middle of our circle embodying the words describing her or him moving to those words.

The rest of us will circle around also moving, responding and supporting our dancer.

One person will call out each word from the chart for our dancer to hear and respond to. Really feel the essence of the words and let your body respond as the words make you feel.

When we are done reading the words, the group will circle in close around the dancer and let her feel all the words, feelings and support around her.

Mirroring

Now let's all go over to your own chart and quietly read and take in the words describing you and when you are ready, you may begin to feel those words in your body. Everyone will move freely throughout the room.

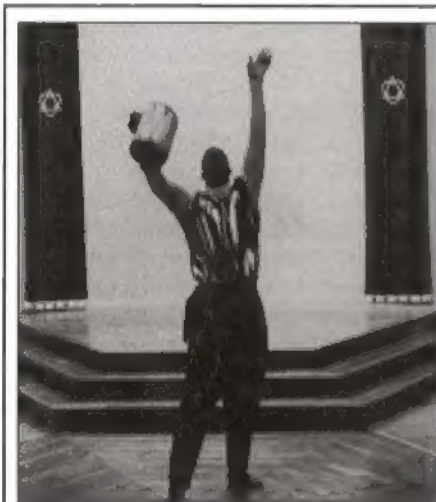
After a few moments of feeling the beautiful, magnificent selves you are, you may partner with someone and share that specialness with another.

Change roles when you are ready.

Change partners so as many of you as possible can experience that beautiful self and experience the beautiful self of another.

Quietly come back into the circle and become aware of what you learned about yourself today.

Each person in turn will share what they learned about themselves. Say: Today I learned to see all my _____ and then give thanks all around.



Stephen Johnson
"Percussion Parade"

Photo by Russ Flint

Advertise in the Sacred Dance Guild Journal

Ad per ONE (1) issue	
One-half page.....	\$100.00
One-quarter page.....	60.00
One-eighth or business card.....	40.00
Ad per THREE (3) issues	
One-half page.....	\$275.00
One-quarter page.....	150.00
One-eighth or business card.....	95.00
Classified Ads and Personals	
1-10 words.....	\$5.00
10-20 words.....	8.00
20-30 words.....	13.00
30-40 words.....	17.00

HOLY WEEK AND EASTER

How to avoid doing the same old thing every year

by Keri Sutter

My church wants a dance for Palm Sunday (or Maundy Thursday, or Easter Sunday) again this year! It's become a tradition, which is great, but every year they want something different. I've run out of ideas!! Help!!

Holy Week. The holiest week in the Christian calendar. It culminates with Easter, the most sacred of days. Without this week, Christianity wouldn't even exist. But how many of us approach Holy Week with a good deal of dread? How many of us find ourselves looking for water in a dry well? How can we, as liturgical artists, keep Holy Week fresh and alive for ourselves, our dancers, and our congregations? Here are four tips that can get your creative juices flowing again.

Read Scripture

Start with the Gospels, of course. Then look for other references to the Crucifixion and Resurrection. Maybe this year your inspiration will come from Peter's sermon on the day of Pentecost ("But God raised him up, having loosed the pangs of death, because it was not possible for him to be held by it." Acts 2:24), or from Colossians 3:1, ("If then you have been raised with Christ...."). Take a look at the Old Testament. Maybe Isaiah 53 will inspire you ("He was despised and rejected by men; a man of sorrows, and acquainted with grief...."). Or perhaps Psalm 88 will speak to your soul ("you have laid me in the depths of the pit....and darkness is my only companion").

Read different translations of Scripture

- King James—Lover and friend has thou put far from me, and mine acquaintance into darkness.

- New Revised—You have caused friend and neighbor to shun me; my companions are in darkness.

- Jerusalem—You have turned my friends and neighbors against me, now darkness is my one companion left.

- Good News—You have made even my closest friends abandon me, and darkness is my only companion

- New American—companion and neighbor you have taken away from me; my only friend is darkness.

Quite a difference, isn't there? One may speak more clearly to you than the others, and lead you to a brand-new dance.

Read commentaries

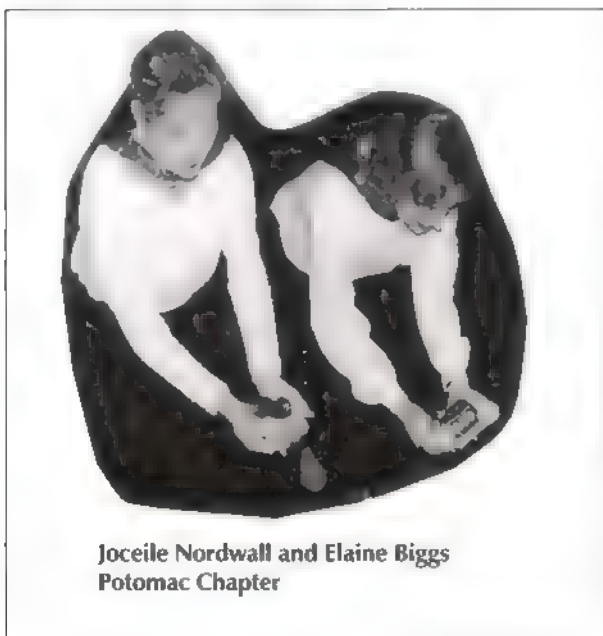
There are so many commentaries and meditations available. Some are scholarly, word-by-word dissections. The Interpreter's Bible and The Anchor Bible are two you can look at. Others attempt to bring the events to life, but are based on historical research. Jim Bishop's *The Day Christ Died* falls into this category (and served as my Holy Week meditation for years). Take a look at Meir Ben-Dov's *In the Shadow of the Temple* (Harper Row, 1982). It's about the archaeological excavation of the walls of Temple Mount in Jerusalem. Wonderful photos! Or look at that old stand-by, Keller's *The Bible as History*.

Examine traditions

There is so much richness in the traditional services for Holy Week. The triumphal entry into Jerusalem. The reading of the account of the Passion and Death of Our Lord. The Tenebrae service (the service of darkness which is, surprisingly enough, not usually done on Good Friday). The Stations of the Cross. The foot washing and stripping of the altar on Maundy Thursday. The veneration of the cross on Good Friday. The whole, wonderful, mysterious Great Vigil of Easter. If your congregation does not observe these traditions, or even if it does, these are a vast resource for you. The words, the gestures, the prayers, all can give you new perspectives, new ideas for dances.

Read Scripture, read different translations of Scripture, look at commentaries, and examine traditional ways of celebrating Holy Week and Easter. You'll be brimming with ideas for new dances, and Holy Week will never again be something you dread!

(Ed. Note: Keri Sutter is Executive Director of Surgite, a sacred dance company, based in Albuquerque, New Mexico. Surgite was incorporated in 1985 and has participated in worship service in many different denominations in six different states. Last Holy Week, Surgite participated in nine worship services in five different churches, using eleven different dances, including two completely different expressions of the Passion.)



Joceile Nordwall and Elaine Biggs
Potomac Chapter

Dance of Thanksgiving

Music: "Holy, Holy, Holy" 4/4 time

This is the group processional from Erika Thimey's choreography. It is done to the last verse.

Line up at the back of your church, center aisle.

Walk forward R,L,R,L (4 slow counts), Step back R, hold (arms forward), Step forward L, hold (arms in) REPEAT

Chasse right, chasse left, step back right (raise arms forward diagonal), step forward left (lower arms) REPEAT

One person at a time place gift of Thanksgiving (food items) in basket or on altar. Bringing in of basket could be done before others start—same steps. Return to seat walking slowly...In the original choreography the first dancers had special steps to get to the place of holding the basket.

YOUTH YAK

DANCING IN WORSHIP

Church youth groups, instructors view Liturgical dancing as a valuable component of Worship

by Christina M. Woods

(from the Wichita Eagle, July 29, 1999)

The storms were raging in 15-year-old Jamaal Earserly's life. He remembers his father tearing his family apart with drugs; the four months he spent in the Wichita Children's Home; and the separation from his siblings in foster care, where they remain today. But through interpretive dancing, a form of worship increasingly found in area churches, Jamaal said he feels the storms are clearing. "It gives me a lot of strength to go on and forget about the past," he said.

Youths like Jamaal are using their bodies to interpret Bible scriptures or concepts in the growing phenomenon of liturgical dancing. In a performance at Progressive Missionary Baptist Church earlier this year, Jamaal and Marcus Calhoun, 19, known as the Agape Brothers, mimed to "The Storm Is Over Now." As he began dancing, Jamaal said his adrenaline surged, his teeth clenched and his heart stirred with emotion. He believes dancing is an important part of any worship experience....

At Progressive church, parents of the Agape Brothers and Chosen watched proudly as their sons and daughters ministered through miming on July 22. "You're going to be blessed," said Sharon Rogers, Walker's mother, before their performance. Chosen and the Agape Brothers said they will continue to mime and dance because it brings them joy. "This is the way I feel the spirit's anointing on me," said Gulley.

Once again, Jamaal reflected on "The Storm Is Over Now." He remembered his sister watching his performance in the audience that day. Jamaal looked at her and symbolically gestured that everything was going to be all right. She started crying.

"I've been through the storms, I've been through it all, and I'm trying to get out," he said, bowing his head.

MEMOS FROM THE MINUTES

Executive Board Meeting Highlights:

Meeting of the Sacred Dance Guild Board, October 16, 1999, St. Ambrose Church, Salt Lake City, Utah

Present: Judy Barnett, RuthMarie Quirk, Carla Kramer, Sue Johnson, Karen Josephson, Jeanette Sawaya, Athena Gregory, Cheryl Koelsch Lithier - proxy for Toni' Intravaia, Jennifer Deml - proxy for Colley Ballou, Sue Carter.

New Business:

Memorial Endowment Fund interest-current Vanguard Fund Wellesley Income Fund is losing money so the Treasurer will be moving it to another fund.

Motion: Funding for Festival tuition scholarship from the Memorial Endowment Fund be capped at \$1500 annually. RuthMarie/Karen M/S/P.

Recommendation to increase dues. Discussion of raising dues centered around the need to meet the annual budget. Suggested rates were \$25 for seniors 65+, \$25 for full time students, \$35 for general membership, \$60 for 2 years general membership, payments accepted in US money order, US check, or Visa/Master Card. And to reconsider Life at a rate of \$3000. Alternate suggestion to avoid dues increase is to increase membership to 900. It was agreed by consensus to have a membership drive with a goal of 1000 members by May 1, 2001 in order to avoid a dues increase. We recommend that this topic be discussed again at the May 2001 Executive Board Meeting.

Festivals Revenue:

Motion: Festival Committee will provide tuition waiver and banquet ticket for immediate past Festival Chair and current SDG President. Susan/Cheryl M/S/P.

Motion: As was already established, the net gain from Festival goes directly into the Executive Treasury of the SDG. The local Chapter or Region Festival Committee may petition for a portion of the net gain from the Festival to be returned to them. RuthMarie/Jeanette M/S/P.

Motion: The SDG Executive Board encourages that the Festival nonmember tuition rate include SDG membership dues. These would then be paid by the Festival Committee directly to SDG before net gains are calculated. This part of registration would be non refundable Jeanette/RuthMarie M/S/P.

Revenue generated from individual fund raising efforts for specific purposes (ex. Silent Auctions at a SDG Festival for the next year's SDG Festival tuition scholarships) will be coordinated by the Vice President. Karen/RuthMarie M/S/P.

Executive Board Travel and Expenses-Clarification was offered, currently one-half (1/2) airfare is provided for board members to attend meetings. The Board feels strongly that one of the best ways to strengthen the membership and support Regions and Chapters is to geographically diversify the Board and to hold meetings that reflect that diversity.

Resource Director's Resignation.

The President reported that the current and last Resource Directors both reported that they had few duties recently. The President suggested that the duties of distributing the SDG brochures and publications go to the Corresponding Secretary and that the other duties be delegated to the Vice President. Both of these people agreed to take on these duties effective October 16, 1999.

Motion: Eliminate the position Resource Director, Article II, Section 11 and renumbering Sections 12,13,14 of the By-laws as an Interim Policy until such time as the Bylaws are changed, effective October 16, 1999. Carla/Karen M/S/P.

Further details and/or copies of reports filed at Board meetings are available to members by request to the President.

ARCHIVES MATERIAL SOUGHT

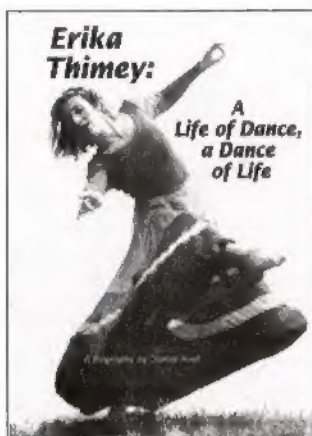
Materials for the Sacred Dance Guild Archives are welcomed. Please identify all items - programs, news clippings, tapes, videos, chapter newsletters, photos, etc. - giving Guild and member involvement, date, place and source. Print and electronic memorabilia should include name and date of publication, and identify an individual or group as member(s) of the Sacred Dance Guild. Remember to recognize your affiliation with the Sacred Dance Guild, and give the month, date, and year of the event in your publicity. We will do our best to restore older items for the Archives, and return originals on request. Send by FIRST CLASS MAIL to Mary Jane Wolbers, Archivist, P. O. Box 187, Temple, NH 03084.



Amy Gregory,
Minister of Program
and Worship,
Church of
St. Paul &
St. Andrew,
New York
City

RECOMMENDED READING / VIEWING

Erika Thimey, A Life of Dance, A Dance of Life, a biography by Dianne Hunt, Published by Erika Thimey Dance Theater Company, Inc., Washington, D.C., \$25 per copy (plus \$5 postage). This artistic and educational biography of Erika Thimey is based on oral history interviews, therefore all of the facts are woven with Erika's wonderful comments and reactions. It begins with her childhood in Germany, and study at the Wigman school and her arrival in the United States in 1932. Her professional career as a dancer, teacher, and choreographer in Chicago, in Boston with Jan Veen and in Washington, D.C. gives an insight into the modern dance of the time and those people in it. From movement choirs in the 30's to liturgical dances there was an ongoing breaking of new ground in association with many churches and faiths. There are many, many wonderful photographs. Her outlook on her life and why and how she has given so much through dance to others can take us all to higher ground. (Review by Sally Moravitz)



Erika Thimey: Dances & Conversations, a Video completed in 1980. TRT: 58:50. \$20 per copy (plus \$3 postage). The video has Erika's conversations, that are full of pearls of wisdom; rehearsals; and dances in performance or sections from them. There are liturgical works, dances for children and theater dance. The liturgical work is a performance and rehearsal of sections of "A Day for Dancing." The development of the

masks used in "Totem" and the dances "Lines and Clusters," and "Gallob and Galick" are in the children's dance section. "Fear Not of One but of Many" based on T.S. Eliot's *Murder in the Cathedral* powerfully ends the video. The book and/or video can be ordered by sending a check payable to The Erika Thimey Dance & Theater Co., Inc., c/o Sally Carlson Crowell, 730 Ninth St., S.E. Washington, D.C. 20003.

Your Move: A New Approach to the Study of Movement by Ann Hutchinson Guest. Published by Gordon & Beach Publishing Group, 1983, ISBN-677-06350. U.S. source of information: 2 Gateway Center, Newark, NJ 07102/1-800-545-8398. U.S. ordering: Williston, VT 05495/1-800-326-8917. *Your Move* is a valuable resource for written dance description, and the definitive text for Motif Writing. It is available in cloth and paper binding, a Teachers Edition and audio tape. Motif Writing is especially recommended to those who work creatively in education therapy and sacred dance. (Reviewed by Mary Jane Wolbers)

Dancing the Magnificat (from *Worship Arts*, January-February, 1999)

by Carolyn Greene

We need not wonder how Mary felt when the honor of bearing the Christ child was bestowed upon her, because her song in Luke 1 tells us. She was bursting with joy, understanding the honor she was given. She remained humble with a yielding spirit and a grateful heart. She was mindful of God's mightiness and the mercy bestowed on those that love and stand in awe of God. I love Eugene H. Peterson's paraphrase of Mary's Song in *The Message*: "I'm bursting with God-news; I'm dancing the song of my Savior God." Yes, Mary must have danced! So, let us dance *The Magnificat*.

Mary's Song - Luke 1:46b-55. I designed this choreography to be danced as a solo, with simple moves to accommodate even a dancer with limited training and limited space. The arrangement is "The Magnificat," by C. Hylton Stewart, Oxford Church Music, Oxford University Press. It is set to simple phrases for voices in unison, appropriate for either a small or large choir. This dance could be modified to fit any arrangement of the Magnificat, since the words are from scripture.

My soul doth: Standing with feet together (1st position) hands move to chest, right hand covering left, executing a demi-plie' (bend of knees).

magnify: Right step to right side (2nd position). Turn palms out, starting crossing at wrists, raising arms to high and opening slightly (palms still facing out.) Head rises.

the Lord: Bring right foot back together with demi-plie' as palms turn in, slightly lowering arms, then raise to high again.

and my spirit hath: Balance to right (step right to right, step left behind right, step right in place). Arms still raised sway to right, leading with the backs of the hands. Reverse to left, turning hands to lead to left with backs of hands. Head sways to right, then to left.

rejoiced in God: Soutenu en tournant to right (stepping right to right, cross left over right, drawing feet together and rising to toes, then unwinding to complete turn to right (end facing front). Arms lower at sides, then crossing in front, raise to high and open.

my Savior: Lower arms slightly (pulse), then raise again - reaching to high - palms up. Head raised.

for he hath regarded: Slowly step right back into a lunge position (left foot turned out, knee bent - all weight on left. Right back, foot turned out, straight knee) as left arm lowers to left side and right arm slowly rises, palm up, head raised.

the lowliness of his hand maiden: Left arm rises (both arms are now up) palms up. Slowly lower to right knee as arms slowly lower in front of body until they are all the way down (palms up) and head is lowered.

For behold: Stand - feet together. Arms rise to sides - 1/2 way, palms up, head up.

from henceforth: Step right to right, touch left behind right - as hands make a circle in front of body, starting at left reaching out to

front, then to right and back in front of body - palms down.

all generations shall call: 4 step turn in circle to left (L,R,L,R - making your own circle) ending facing front. Arms, crossing at wrists in front of body, reach high and open to sides 1/2 way - palms up.

me blessed: Step right behind left, point left in front at angle as hands slowly come into chest, crossing at wrists, palms in, head tilted to left.

for he that is mighty: Step right to right side (2nd position). Hands touch shoulders then make fists as they rise to high (deaf sign for strong).

hath magnified me: Take four small, fast steps forward ending with feet together in releve (rising to toes) as arms lower at sides and rise in front to high and open slightly and hold position.

and holy is his name: Step right back in lunge (weight on left) - facing front. Arms meet together (high) in prayer hands, then slowly lower to middle chest, head lowered.

And his mercy: Pas de bourree' (demi-plie' on left as right foot lifts slightly off the floor. Step on right behind left on toe, step left to left side - on toe, cross right over left - flat and demi-plie'). Arms make circle in front of body - right to left - palms up.

is on them: Reverse pas de bourree to other side. Arms reverse circle - left to right with palms down.

SACRED DANCE GUILD CHAPTER NEWS

LAKESHORE CHAPTER

Charles G. Yopst reports: "Praise Through Dance" led by Shell M. Benjamin-Herrera on November 13 at North Central College, Larrance Center in Naperville, Illinois included workshops of praise and worship warmup, individual exercises to uplift prayer life and the learning of choreography.

St. Francis Xavier parish in Carbondale, Illinois began its Centennial celebration with liturgy on December 3rd. An unusual 150 Psalm opened the liturgy with singing, speech, instruments, and dance. Toni Intravala, Simone Becque and Jenny Mitchell of the Motion Choir were the dancers. Roger Petrich was the liturgical director and arranger of this Psalm.

NORTHERN CALIFORNIA CHAPTER

(Ed. Note: The colored photos added quite a touch to your Newsletter!)

The Spring Workshop "Lenten Journey: Exploring Hidden Riches Through Meditation, Dance and Music" was presented with Carla DeSola and Suzanne Toolan, RSM at the Mercy Center in Burlingame. Martha Lewis reported from the Sacred Dance Festival in Cleveland: "My heart is full of gratitude for being able to participate in Festival '99 this year in Cleveland. I consider it a true gift to have had the opportunity to sample sacred dance from so many different traditions."

The Fall Workshop 1999 "Praying the Psalms, Through Meditation, Dance and Music" was again facilitated by Carla DeSola and Suzanne Toolan, RSM.

"Wisdom's Way, a Passion Dance for the Earth" led by Carla DeSola was held on November 13 at the Pacific School of Religion, Berkeley.

SOUTHERN CALIFORNIA CHAPTER

"Israeli Dances for Church" with Jim Maynard at the Padre Serra Catholic Church in Camarillo was the Sacred Dance Guild Fall Workshop.

Christina Wloch, Terri Smith, June Mikrut, Carmel Harper, Camille Cardinale, Theresa Soulliere-Vogt, and Alice Garcia, choreographed

and danced at St. Paul the Apostle church in Westwood for Laetare Sunday, Palm Sunday, Pentecost, and the Feast of the Assumption.

Berti Klein continues to present *Joy and Healing in Movement* workshops in Chile, Venezuela, Brazil and Argentina as well as in various locations throughout the U.S. The people in Latin America are hungry for both movement work and spirit work. The combination of the two is very exciting to present. Berti also has a private practice and ongoing workshops in the Santa Monica area and she spent five weeks this summer studying *Bonnie Bainbridge Cohen's Body Mind Centering* work.

"Praying the Psalms, Through Meditation, Dance and Music", co-sponsored by Mercy Center and the Sacred Dance Guild was held in September at Mercy Center in Burlingame with Carla DeSola and Suzanne Toolan, RSM as facilitators.

John West and Valierma Dancers will present Passion of St. John as part of the Religious Education Congress in April. He is also working on a Festival of Sacred Arts to be held in Pasadena in June.

Alleluia Dance Theater participated in two AIDS Candlelight Vigils in Thousand Oaks and Ventura and taught two workshops at the recent Immaculate Heart College Center's Dance of Change. They were part of the Livingston Memorial Hospice Educational Outreach Program in December.

OH-PENN CHAPTER

"Sacred Dance In the New Millennium," a weekend of sacred dance with Rosalie Branigan, at the First United Methodist Church in New Castle was held on November 12. On November 13 they held a Liturgical Dance Workshop and on November 14 held Sacred Dance for Children.

Leaven Dance Company with Kathryn Mihelick, Artistic Director, reports: December 3, 4, 5 presented concert performance at Kent State University, Kent, Ohio. On December 31st presented "A Moving Experience," a concert of sacred dance sponsored by City of Akron for "Akron First Night" Family Arts New Year's Eve celebration in Akron.

From Mary Jane Wolbers: From the World Alliance & American Dance Guild: The WDA Global Assembly met in Philadelphia, Pennsylvania June 19-25, 1999 joining other dance organizations which held their annual meetings in conjunction with the "2000 Feet" celebration. Three regions were represented: Asia/Pacific, Europe, and the Americas. (Africa is currently organizing a member unit.)

Delegates from 30 nations attended; over 70 groups performed. The program offered classes, meetings, lectures, panel discussions and concerts. (Would you believe "midnight presentations" after the evening concerts?) At WDA's Annual General Meeting, Grant Strate of Vancouver was elected President of World Dance Alliance Americas, succeeding Ruth Abrahams of the U.S.

Guild member JoAn Huff attended the annual meeting and banquet of the American Dance Guild, a collegial affiliate, as our delegate. The SDG and several of its individual members hold memberships in WDA giving us presence in the global dance arena. For further information, contact Grant Strate, President, World Dance Alliance Americas, 128 West 13th Ave., Vancouver, B.C. V5Y 1V7, Canada.

NEW YORK, SOUTHWEST CONNECTICUT CHAPTER

www.omegadance.com thanks to the herculean efforts of Carla Norwood, Omega is now officially on the internet! Our new website includes a history of Omega, repertoire, upcoming performances and workshops, dancer resumes, photos, and much, much more.

Did you know that through workshops and the Cathedral Night-watch program, Omega presented dance to over 2000 children and youth in 1998-1999! Omega is committed to bringing dance to people of all ages.

Omega West Dance Company is located in Berkeley, California. It is an off-shoot of Omega at the Cathedral in New York. Beginning in 1990, Omega West has served a growing number of churches as well as performing sacred dance concerts in the Bay area.

Carla DeSola, Omega founder, reports: "Our latest work is entitled 'Wisdom's Way: A Passion Dance for the Earth.' This piece was performed at Pacific School of Religion November 13, 1999, and was sponsored by the Marjorie McCoy Endowment for Arts Programming at the Pacific School of Religion."

The *Avodah Dance Ensemble* and *The Omega Dance Company* presented "Table Dancing" an interfaith workshop exploring Psalm 23 from a Christian and Jewish perspective through movement prayer led by Kara Esposito and JoAnne Tucker on November 17-19 at Hebrew Union College and Cathedral of St. John, New York.

POTOMAC CHAPTER

Father Ed Copping, Maryland, noted his 40th year in the ministry; he continues to spend time in the summer among the Hopi Indians, studying their culture and ritual dances.

SOUTHERN CALIFORNIA CHAPTER

Stella Shizuka Matsuda, Southern California Chapter Representative reports the following changes in leadership: Chapter Representative: Stella Shizuka Matsuda, 1591 Suffolk Avenue, Thousand Oaks, CA 91360, phone 805-497-1429 e-mail: RejoiceADT@aol.com; President: Cathy Saine, 1524 Frazier Street, Camarillo, CA 93012, phone 805-484-0606, e-mail: Cathy.Saine@gte.net; First Vice-President: Suzanne Horn, 455 West Maple Street, Glendale, CA 91204, phone 805-244-4048; Treasurer: Judith McHenry, 1310 Elder Street, Oxnard, CA 93030, phone 805-485-0043; Newsletter Editor: Christina Wloch, 2005 21st Street #3, Santa Monica, CA 90404

Dancing for the Lord

by Jennifer Jordan

I wrote this poem after a dance practice at my church's Dance Ministry in love, praise and honor of God.

Open hearts, Spirit led, / Across the floor, divinity spread. / Holiness of movement, conducted in praise. / Eyes toward Heaven, seeking His ways. / "God, You choreograph, Your ideas are better than mine." / "Listen," He responds, "I'll direct dances sublime." / For when God creates, hearts melt, it's the power of His love and imagination. / Creating through us, dances emerge expressing laughter, joy, celebration.

Sorrow too, struggles we face all seen in a dancers's moves. / Healing and triumph will come through the dance, the power of movement it thus proves. / For many years, Satan has kept dance out of worship life. / Called it sinful, dark, seditious, made believers feel guilty, suffer internal strife. / A new millennium is upon us, God's moving

powerfully now in the arts. / Dance is resurrected, a dynamic force to heal many hearts. / Lift them, open them, as they feast on beautiful dance. / Seeing dance is OK for all, many believers will now give it a chance.

Growing opportunities to perform in church and ministry outside, / Show Jesus marching strong against Satan's dance hold soon to collide. / Tear it down, free the dancers, as they worship the Lord in deep submission. / Letting God direct their bodies, in flight, a movement vision. / Of God's love in dance, artistic food to feed our souls. / Rhythmic moves glorify, enlarge hearts, mend holes. / So dance believers all, care not whether you've been formally trained. / The Holy Spirit will guide our body, peace and joy, prizes gained.

Such is the might of dancing before our Lord, what a treat! / Free our mind, body, soul, dancing with Christ, our spirits will surely meet.

SACRED DANCE GUILD ACTIVITIES

ALABAMA

Membership Director Carla Kramer was guest dancer at St. Marks Lutheran Church in Huntsville. Joann Flanigan danced with Carla to "You Are My All in All," and they were accompanied by four guitarists, a keyboard and five vocalists. SDG member Pastor Luckey joined the dancers as he received the candles and carried them to the altar.

CANADA

Wenda Morrell reports: The Canadian National Capital Area Chapter sponsored a Fall Retreat and Concert "The Inner Art of Meditation" at Bells Corners United Church with Debbie Danbrook as one of the facilitators. Festival Shalom 1999, dance conference for worship dancers was presented in September at All Saints Lutheran Church in Ottawa with special guest Janet Beyer. The "Circles of Discovery, Concert & Labyrinth" was presented in October at Bells Corners United Church in Nepean.

GEORGIA

From *Moving in the Spirit*: The Junior Company with Lynda Lee Osborne toured in New York City and visited an Alvin Ailey Dance Group Rehearsal. This is the 9th tour the Apprentice Corporation has done. They traveled to Tennessee, Arkansas, Alabama and Georgia. It was a fantastic experience for all involved.

The Performance Company with Cherie Carson, Ela Lamblin, Anna Leo, Leah Mann, Dana Phelps Marschalk and Lori Treague performed at the Edinburgh Fringe Festival in Scotland. Dana held a workshop on the benefits of arts in education.

MINNESOTA

On November 7 "Eurythmy: Finding the Sacred in Movement and Word" was held at the Corpus Christie Church in Roseville.

NEW HAMPSHIRE

In early May, Elsie Keefe assisted by three dancers, presented a Liturgical dance worship, followed by a workshop in Enfield, New Hampshire. Later that spring, she presented a similar program and workshop in New London for the New England area of Presbyterian Women. On May 23, Elsie and eighteen dancers shared Sacred Dance in

Manchester. Also the dancers participated in services at Wesley United Church in Concord. Elsie danced with Kay Troxell (Pennsylvania) at the Phoenix Conference in Rochester, New York in July. In August Faith Clark shared Mallotte's *Lord's Prayer* with Alice Coleman, soprano soloist. Faith danced the *Doxology* and the closing response.

NEW JERSEY

In October the *Spirit Dance* danced the Transitus Service at Felician College, Lodi; danced a Celebration and Meditation at a morning Prayer Service and the closing liturgy for "Millennium Convocation" at Felician College and Linda Telesco danced the scripture of the Woman who anointed Jesus at the United Methodist Women's Conference in Chatham United Methodist Church. In November Spirit Dance was part of the Thanksgiving Eve Service at the First Congregational Church, River Edge and was part of the Thanksgiving Day Liturgy at St. Peter the Apostle Church, Parsippany.

In December Spirit Dance was busy with "Advent Candlelight Service" at Our Lady of Perpetual Help Church, Oakland; "Maranatha" an Advent Service at St. Cecelia Roman Catholic Church, Englewood; Advent Morning Worship at First Congregational Church, River Edge; Advent Candlelight Concert at Ridgewood Reformed Church, Ridgewood and "First Night of the Millennium" a New Year's Eve Concert Celebration at Our Lady of the Lake Church, Verona. On January 2nd "The Glory of Christmas" Concert was presented at the Felician Sisters Chapel in Lodi.

TENNESSEE

Worship in The Arts with Michael and Mary Cadle, and Alberto and Kimberly Rivera held a Worship Seminar September 24-26 in Melbourne, Florida. Topics included Introduction to Prophetic Worship, Releasing The Song of the Lord, Congregational Dance, Movement in the Prophetic Psalms, Hymns and Spiritual Songs.

VIRGINIA

The Christian Performing Artists' Fellowship reports Handel's "Messiah" and the world premiere of "Clara's Christmas" on December 10 at Constitution Hall, Washington, DC and on December 123 at Hytton Chapel, Woodbridge, Virginia.

BROCHURES

Please contact Lenise Spracher, Resource Director, for Sacred Dance Guild brochures. She has a large box ready for distribution. Write: 429 North Cherry Street, Lancaster, PA 17602. Her phone number is (717) 299-2182. E-mail: pasdechathn@inane.com

RECIPROCAL AFFILIATIONS

The Sacred Dance Guild has collegial status with the following organizations: This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, P. O. Box 2006, Lenox Hill Station, New York, NY 10021 (212) 932-2789.

International Liturgical Dance Association (ILDA) of NPM (National Association of Pastoral Musicians), 3215 Bellacre Court, Cincinnati, OH 45248-5005 (513) 451-6746.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436

RESOURCES IN SACRED DANCE

We are beginning to update "Resources in Sacred Dance" a publication compiled by the Sacred Dance Guild, Kay Troxell. Bibliography editor. It is an annotated bibliography of books, booklets, articles and serial publications or journals, media (film, audio and video tape) and reference sources. Also listed in Resources are libraries with photo and media collections, and other dance/dance history associations and fellowships.

The bibliography is compiled for those who dance or lead sacred dance groups. It is not only for clergy and laity but for anyone who is seeking in-depth studies in the field. It is a valuable resource for those who are researching writing, or who are curious to know more about the history of sacred dance. The bibliography gives understanding of the various approaches through sharing experiences. If you have read a particular book that you like, or if you have published a book that you would like everyone to know about, please let us know. We will need the title, author, name of publisher, date of publication, price, and if it is still in print - if you know. We also need a very brief, succinct description of its content. The same criteria would apply to videos, films, and audio tapes (also if they are for rent or sale).

Please send your information to: Iris J. Stewart, 765 Cindy Lane, Petaluma, CA 94952, (707) 765-6508; Fax: (707) 776-0783, E-mail: iris@iscweb.com.

We still have a small supply of "Resources in Sacred Dance". If you would like to order one, please contact: Kathryn Mihelick, 2292 Lynwood Dr., Stow, OH 44224, Cost: \$10.00 + \$2.50 postage and handling.

**Let Everything That Has
Breath ---
Praise The Lord
Psalms 150**

**Tillers Dance Ministry
Antioch Baptist Church
Corona,
New York City**

**Chris Drakeford,
Director**



CALENDAR

December 28, 1999 – January 2, 2000 – The Millennium Celebration on Kauai "Enchantment, Inspiration, Celebration Community" Contact: Inner Voyages, LLC, and New Age Publishing, 1-888-552-7375.

January 10-14, 2000 – Carla DeSola teaches "Dancing the Gospel of Peace," Pacific School of Religion. Contact: Registrar, Pacific School of Religion, 1798 Scenic Ave., Berkeley, California 94709.

January 14, 15, 2000 – Winter Workshop with John West, St. Andrew's Benedictine, Valerme, CA. Contact: Brother Benedict, 661-944-2178.

January 28-30, 2000 – "Life and Passion of Mary" with Carla DeSola, Suzanne Toolan, and Margaret Buchanan in conjunction with the Marianist Center, Hawai'i. Contact: RuthMarie Quirk, 808-395-7524 or Rmq@hawaii.edu.

January 29, 2000 – National SDG Board Meeting, Sierra Padre Catholic Church, Camarillo, CA. Contact: Cathy Saine 484-0606.

February 5, 2000 – "Soul to Sole Choreography" a Step by Step Inductive Approach With Mary Bawden, American Martyrs Catholic Church, Manhattan Beach, CA. Contact: Cathy Saine, 805-484-0606 or Cathy.Saine@gte.net.

February 5, 2000 – Leaven Dance Company, "Family and Faith," a concert of Sacred dance, at Trinity United Church of Christ, Wooster, Ohio. Contact: JoAnne Orr, 330-262-5811.

March 18, 2000 – "Prayers for the New Millennium, a Day of Dancing and Sharing" With Susan Olsen, Holy Family Catholic Church Community Hall, San Jose, California. Contact: Susan Olsen, 2541 Flint Avenue, San Jose, CA 95148, 408-2383962 or slodancer@usa.net.

March 23, 24, 25, 2000 – Sandra Rivera presents a series of Flamenco dance Meditations at the Cathedral of St. John the Divine, New York City. Contact: Sandra Rivera, 212-666-0256.

April 14-16, 2000 – Praise God in Dance Retreat and At the Cross One Day Workshop, La Casa de Maria, Santa Barbara, Ca., Presented by Alleluia Dance Theatre. Contact: 805-969-5031.

April 29, 2000 – 12th Annual Sacred Dance Concert, Holliston Avenue Methodist Church, Pasadena, CA. Contact: Suzanne Horn 8128-244-4048.

June 22-25, 2000 – "Medical Problems of Musicians and Dancers" with The Performing Arts Medicine Association. Aspen, CO. Contact: Mary Fletcher/PAMA, Box 61228, Denver, CO 80206, Phone/Fax 303-751-2770.

August 4-6, 2000 – "Traditions of Sacred Dance", St. Anthony's Retreat Center, Honolulu, Hawai'i. Contact: RuthMarie Quirk, 808-395-7524 or Rmq@hawaii.edu.

July 17-21, 2000 – Prayer Dances: an introduction to sacred dances taught by Mahea Uchiyama at PSR Summer Session. Contact: Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709 or phone 510-848-0528.

July 24-28, 2000 – Sacred Dance with the Soul of Flamenco, taught by Sandra Rivera at PSR Summer Session. Contact: Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709 or phone 510-848-0528.

July 31-August 4, 2000 – Sacred Dance with the Soul of Flamenco, taught by Sandra Rivera at PSR Summer Session. Contact: Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709 or phone 510-848-0528.

Executive Board Meetings

Winter Executive Board Meeting: January 29, 2000, Los Angeles, California

Board-at-Large Meeting: August 5, 2000, Ottawa, Canada

Sacred Dance Guild Web-site:
www.sacreddanceguild.org



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